Digital TV Passes Key Milestone

FCC's approval of plug-and-play paves the way for continued phase-out of analog 

NETWORK TV
Ritter's Passing
Leaves ABC Void
Future cloudy for key comedy
& Simple Rules

RESEARCH
Ad Clutter Still
Crowding Prime
New Court TV study lists
cable's light and tight

TV PROGRAMMING
Buyers Weigh
Whoopi's Wallop
Most doubt new show will
hold viewers for long

BY JOHN CONSOLI
FALL TV REPORT
BEGINNS ON PAGE 26
Finally spot cable makes sense. Ad-supported cable is the most viewed television medium, but hasn’t always been the easiest to buy. Comcast’s expanding footprint of interconnected markets finally lets you reach these viewers without the hassles. And since it’s all through one company, you can buy spot cable in these markets, with the same ease as broadcast. It’s as simple as one phone call and one invoice. In fact, Comcast now has more interconnects than any single broadcast group has owned and operated stations. Making the right connections in spot cable has never been easier. To learn more call your Comcast Ad Sales representative.

*Comcast affiliate market*
**At Deadline**

**SMARTMONEY’S LAMBIASE JOINS RD**
Reader’s Digest Association has tapped Christopher Lambiase, president/publishing director of SmartMoney, as vp/publisher of its flagship publication. Lambiase, who has been with the financial monthly since its launch in 1992 by Hearst Magazines and Dow Jones & Co., will start on Oct. 6 and report to Laura McEwen, Reader’s Digest vp/publishing director. McEwen hired Lambiase, who replaces Eric Gruseke, for his expertise in the automotive, financial services and technology ad categories.

**FOX ORDERS UP FULL SEASON OF THE O.C.**
Fox last week ordered an additional 9 episodes of its hit drama *The O.C.*, bringing the show to a full compliment of 22 episodes for the season. Fox successfully launched *The O.C.* on Aug. 5, and the show was the top drama of the summer among adults 18-34, persons 12-34 and teens. The seventh first-run episode will air this Tuesday at 9 p.m., after which *The O.C.* will go on hiatus due to Fox’s Major League Baseball telecasts, returning in a new Thursday 9 p.m. time slot on Oct. 30. *The O.C.* is averaging a 3.6 among adults 18-49, a 4.6 among adults 18-34 and a 5.1 with persons 12-34.

**NEWS TO HOWARD STERN**
In response to an Infinity Broadcasting filing regarding the classification of the Howard Stern Show, the Federal Communications Commission declared last week that Stern’s show, syndicated on 44 radio stations, is “a bona fide news interview program,” which does not fall under the equal opportunity rule for political candidates. In late August, Stern had lined up an interview with California gubernatorial candidate Arnold Schwarzenegger, but Infinity Broadcasting nixed it, concerned that the equal opportunity rule would require Stern to interview all 135 candidates for the office. Schwarzenegger subsequently ended up on ABC Radio Networks’ Sean Hannity and Larry Elder.

**MAGAZINES: MIXED**
Some of local TV’s strongest categories are off, including restaurants and soft drinks. Other candidates could include Emmis Communications, publisher of Los Angeles’ National Enquirer, Star and Globe, will slash 70 jobs across the board, or 7 percent of the workforce. The staff of the Star, which is moving from Florida to New York, will drop from 40 to 25... Primedia last week officially put New York magazine on the block, tapping Allen & Company to oversee the sale. Primedia is said to be seeking as much as $30 million for the 35-year-old weekly. So far, American Media and New York columnist Michael Wolff are interested. Other candidates could include Emmis Communications, publisher of Los Angeles, and Mort Zuckerman, owner of U.S. News & World Report and the New York Daily News...Rainbow Media Holdings has signed a 10-year distribution deal with Miramax Films that will bring 84 theatrical movies to Rainbow’s Independent Film Channel, AMC and WE: Women’s Entertainment...Disney executive Mark Silverman has been named senior vp and general manager of ABC Family. In the newly created position, Silverman will oversee day-to-day operations, as well as the development of ABC Family’s overall business strategy...Nielsen Media Research will announce today that the response rate for its national people meter sample hit a record high of 44.2 for the week of Sept. 1-7.

**MARKET INDICATORS**

**NATIONAL TV: STRONG**
Usual heavy summer-time advertisers such as movie studios soft drinks, fast food and autos are still spending heavily; retailers are also jumping in to further tighten the net-work scatter market.

**NET CABLE: HOLDING**
As the new broadcast season nears, cable nets are quietly focusing on selling fourth quarter, with retail and movies spending in advance of the holidays. Back-to-school dollars are still working for third-quarter scatter; upfront holds continue to go order.

**SPOT TV: QUIET**
Market is in a lull, despite steady activity from automotive, financial, telecom, furniture. Some of local TV’s strongest categories are off, including restaurants and soft drinks.

**RADIO: STEADY**
Broadcast TV tune-in campaigns are heavying up as new season nears, but still plenty of deals can still be had. Financial, telecom, home improvement, autos are also active. National is strong; local remains erratic.

**MAGAZINES: MIXED**
Steady placements across the board from automotive, pharmaceuticals and healthcare products. There’s not as much activity from travel, direct response, finance and real estate.

www.mediaweek.com September 15, 2003 MEDIaweek 3
Nielsen Ad Campaign Takes Aim at Chi. Viewers
In a highly unusual move to boost participation in its TV audience sampling, Nielsen Media Research is testing a print and outdoor advertising campaign in Chicago. The 13-week effort, set to run through November, targets the hardest-to-reach consumer segments of the population, including Latinos, African Americans and young adults.

"We want to see if this helps brand awareness and helps our recruiters who knock on consumers’ doors. We’ve also had difficulty with those demographics," said Karen Gyimesi, a Nielsen vp.

Nielsen chose Chicago because of its population diversity. Chicago is also scheduled to be converted to a Nielsen local people meter market next year (following Los Angeles and New York), and it is slated to become the research company’s first outdoor ratings market. Nielsen is a unit of VNU, publisher of Mediaweek.

Agencies are becoming concerned about declining response rates for audience measurement across several media. In Chicago, where TV ratings are currently measured by Nielsen via a combination of diaries and meters, diary response rates declined to 31.8 in February compared to 33.9 a year earlier.

“Response rates have been dropping like stones, and any measure that seeks to improve cooperation has to be good,” OMD’s Andrew Green said of the Nielsen campaign. —Katy Bachman

Newspaper Network Takes Aim at TV's Ad Share
The Newspaper National Network (NNN) has hired a cable industry veteran as its new senior vp of marketing, Mary Ellen Holden—whose cable stint included posts at USA, MSNBC and Nick-eleon—will oversee a new NNN ad campaign set to launch in mid-October. The ad sales group is owned by 23 newspaper companies and the Newspaper Association of America.

“Cable is [continued on page 6]
told the FCC the proposed standard offered inadequate protection against digital piracy.

“We heard those concerns, and we tried to address them,” said Kenneth Ferree, chief of the FCC’s Media Bureau, which wrote the new regulation. Ferree said regulators tried to ensure content owners would be protected from digital piracy, while allowing consumers to enjoy copying rights. Direct Broadcast Satellite (DBS) companies objected to the FCC’s ruling, saying it roped them into a standard championed by its competition. “We do not consider today’s misguided decision the end of the process,” said the Satellite Broadcasting and Communications Association.

At least two technical issues remain. A federal court in Washington this Tuesday (Sept. 16) is to hear set makers’ plea for relief from an FCC mandate that they include digital tuners in virtually all TVs, even those being sold primarily for analog reception. And FCC chairman Powell said the agency would move quickly to decide whether to require a so-called broadcast flag, a bit of encoding designed to prevent unauthorized Internet retransmission of programming. Major content providers say that without a flag, they may withhold premium content for fear of digital theft.

Broadcasters and cable will continue their long-running debate over whether cable must carry broadcasters’ digital offerings during the transition and whether cable must carry their entire digital menu. “There are three issues left—carriage, carriage and carriage,” said Valerie Schulte, a counsel with the National Association of Broadcasters, which maintains cable refuses to carry most digital broadcast signals. “That’s still a tremendous obstacle.”

For their part, cable representatives say their systems are straining to carry high-speed Internet, telephony and other services, but they nonetheless will carry digital broadcast fare that merits inclusion. “If there’s compelling programming, cable will carry it,” said Neal Goldberg, general counsel for the NCTA.

The FCC in 2001 tentatively decided in cable’s favor but is still considering the issue. “We are now preparing to rev up the engines again and resolve this,” said Rick Chessen, head of the agency’s digital TV task force. The losing side is expected to take the matter to court.

All of which is prelude for the big decision—when to switch TV to all-digital service. The end of ’06 is the earliest date contemplated by Congress for ending analog TV, but lawmakers are likely to seek many delays.

Even if most consumers have bought digital sets, ending analog service would mean cutting off millions of sets being used in kitchens, garages and bedrooms. That’s an unhappy prospect for any vote-dependent politician.
the previous AAAA/ANA studies use different methodologies, Court TV's report shows that cable and broadcast nets continue to devote a significant portion of their prime-time hours to commercials and other non-program messages.

On average, the 37 basic cable networks studied aired 14 minutes and 30 seconds of non-program material each hour in prime time. The study found that the average for the four largest broadcast networks was lower, at 13:01.

Court TV's research did not break out any specific data for ABC, CBS, NBC or Fox.

"It's a downward spiral," said Lyle Schwartz, managing partner of research for Mediaedgecia. "Clutter drives viewers away, reducing the average rating and leading to more makegoods, which necessitates more commercial minutes."

Clutter is becoming an increasing factor in negotiations between buyers and media companies, especially in cable, where dozens of networks are likely to have nearly identical ratings.

The Court TV study showed that cable nets' clutter varies greatly. ESPN2, which is limited by time restrictions placed on it by live games and league deals, had the lowest level of clutter at 11:16. At the other end of the spectrum is the Golf Channel, which had 18:32 of non-program minutes, making it the highest.

"If you have a choice and one cable network has 13 minutes and another has 16, you're going to look more favorably on the network with lower clutter," said Jean Poul, president of operations for Universal McCann.

Traditionally, broadcast networks have been the biggest culprits when it comes to commercial clutter. Although Court TV's study of the last prime-time season found that broadcast prime-time clutter was lower than that of most cable networks, others dispute that finding. Some buyers said the broadcast nets' clutter is much higher than Court TV reported and could average about 15 minutes, not 13.

According to another study released earlier this year by OMD, the six broadcast networks increased the number of non-program minutes last season by about 10 seconds, to an average 15:20. ABC led the pack with 17 minutes.

Some clutter minutes are for program promotion, which raises additional questions for buyers. "The networks are doing so many promotions, and we need to know what effect that has on our messages. Many are in better position than our paid commercials," said Susan Nathan, senior vp/director of media knowledge for Universal McCann, which is conducting its own clutter study. "It's a Catch-22. You want viewers to tune in, but you don't want to confuse the promotions with the commercials."

**Early Premierses Lacking**

First network shows out of the gate fail to create much buzz among buyers

**TV PROGRAMMING**  By John Consoli

It's never easy to make intelligent calls on the success or failure of network programming after only one week. But one thing's for certain: The early premieres of a handful of new shows last week did not fare as well as the network PR machines would have you believe.

While NBC crowed that new Tuesday sitcoms Whoopi and Happy Family generated "big premiere sampling," media agencies took a more historical perspective. "It's all meaningless gibberish at this point," said Steve Sternberg, executive vp of audience analysis at Magna Global USA. "Whoopi did OK. But when you compare it to last season's premieres of [ABC's new sitcoms] 8 Simple Rules in the same time period and Life with Bonnie, it did lower ratings in households and 18-49." Whoopi received a 9.8 household rating and a 4.9 in 18-49, while Happy Family scored a 9.7 and a 5.1. While the numbers are strong, agency executives point out that the shows premiered against repeats, so it is hard to tell if they will hold up when the other networks' new season shows premiere against them.

Historically, many celebrity-driven shows that premiered well have been canceled by
You’ve heard that old saying, “fish where the fish are.” In Investor’s Business Daily there are plenty of fish! In the past year, the following advertisers invested their dollars in IBD to reach their target audience:

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- Computer Associates
- Daimler-Chrysler
- Dell
- FedEx
- Fidelity Investments
- GMC
- Harrisdirect
- Hewlett Packard
- Infiniti
- Instinet
- Jaguar
- Land Rover
- Lincoln
- MCI
- Novartis
- Oracle
- Sprint
- Tiffany & Co.
- UBS
- Unisys
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You may ask, “Why are all these outstanding advertisers fishing in IBD’s pond?” Good question, and here’s the simple answer: IBD offers an affluent audience, low out-of-pocket cost and low duplication with our competitive set. IBD will also increase frequency, lower overall CPMs, and we offer an outstanding advertising environment. All important qualities when trying to reach your target in this tough economic climate.

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The 2002 Mendelsohn Affluent Survey, HHI $75,000+, shows Investor’s Business Daily has a higher % composition and higher index than The Wall Street Journal and New York Times against the following segments:

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<th>Segment</th>
<th>IBD % Composition</th>
<th>IBD Index</th>
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<td>13.2%</td>
<td>612</td>
</tr>
</tbody>
</table>

Remember: "Reach is only important when you are reaching the important."

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mid-season. Among them: NBC’s Michael Richards, which opened with a 9.3 in households and a 5.9 in 18-49 but by the third episode was down to a 5.4 in households and a 3.5 in 18-49; CBS’ Bette, which opened with an 11.4 household rating and a 5.5 in 18-49 but fell into the 6.0s and 3.0s several weeks later; and ABC’s The Geena Davis Show, which opened with an 11.7 and 7.7 but by week 3 was down to a 5.7 and 3.5.

A repeat airing of Whoopi on Thursday at 9:30 p.m. following Will & Grace did a solid 4.7 in 18-49 and a softer 6.4 in households. Whoopi was expected to face stiff competition from 8 Simple Rules, once that show’s new episodes began airing on Sept. 23, but the sudden death of John Ritter last week put the future of that show in limbo. Beyond the two NBC sitcoms, no other new shows that premiered last week received strong viewership from audiences—not a good sign since they all aired against repeats on other networks. On UPN, sitcom The Mullets performed moderately well in households (2.4 rating) and 18-49 (1.6). However, the show lost about 30 percent of its WWE Smackdown lead-in. UPN’s Wednesday 9 p.m. drama Tyme 2.0 did a 2.3 in households and a 1.6 in 18-49 against repeats—probably not good enough when first-runs rivals start rolling.

While the WB’s Steve Harvey’s Big Time premiere did a 2.3 household rating on Thursday at 8 p.m., it was 24 percent lower than Family Affair’s premiere on the WB in that time slot last season. Family Affair was canceled after a few episodes. But the WB pointed out that Harvey’s ratings were up 15 percent in the network’s key 18-34 demo. WB’s returning sitcom What I Like About You, which moved from Fridays to Thursdays, scored only a 1.9 household rating and a 1.1 in 18-49, and new sitcom Run of the House earned a 1.6 and 1.0. The network sought to put a positive spin on those ratings—pointing out that they had stronger teen numbers than last year’s shows in those time periods.

Senate Sets Vote on FCC

WASHINGTON By Todd Shields

The U.S. Senate last week began debate on a binding resolution to overturn the Federal Communications Commission’s June 2 relaxation of media ownership laws, even as the White House threatened a veto.

If the resolution succeeds in a Senate vote set for Tuesday (Sept. 16), it still would need to pass the House, where Republican leaders who favor the FCC’s deregulation edict are expected to prevent the measure from coming to a vote. Sponsors of the measure, Sens. Byron Dorgan (D-N.D.) and Trent Lott (R-Miss.), said Senate passage might inspire House members to demand a vote. “I don’t think we should underestimate what might happen,” Lott said.

The White House responded that the FCC rules “accurately reflect the changing media landscape...while guarding against undue concentration.” It said advisers would recommend a veto if the measure reaches President Bush. On the Senate floor, Dorgan said the FCC’s decision to let media companies get bigger was “horribly wrong... This rule opens the gates to massive additional concentration, mergers and acquisition,” he said. Dorgan added that the resolution would indicate to the FCC that “we in Congress veto this rule. You must go back and do it again. Do it over, and do it right.”

Sen. George Allen (R-Va.) defended the FCC, saying the new rules would leave plenty of media competition. “There are more choices available to the consumer in terms of how they access information than any other time in our nation’s history,” Allen said.

Sen. John McCain (R-Ariz.) said he opposed the resolution, favoring instead a bill that has passed the Commerce Committee he chairs. “If Congress believes that it is appropriate to retain certain ownership restrictions under today’s market conditions, then it should pass legislation explicitly stating so,” McCain said.

The rules have not gone into effect because the federal court earlier this month stayed them while legal arguments are heard.
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Next-Generation Billboards to Light Up Big Apple Subways

KATY BACHMAN

The country's largest subway system is about to be adorned with the latest in outdoor advertising technology. By the end of October, the entrances to 80 of New York's highest-traffic stations will sport full-color, full-motion LED (light emitting diode) displays. The 3-by-6-ft. horizontal screens are also connected through a wireless network, allowing advertisers to change copy at a moment's notice or run multiple versions of creative.

Although billboard-size LED signs in high-traffic areas are popping up in select locations around the country, this is the first network of ED signs at street level. "It's like setting outdoor on steroids," said Jim Matalone, president of the New York office of Clear Channel Outdoor, a partner in the venture.

A prototype has been up and running at a subway entrance on Broadway between 22nd and 23rd streets, and four other locations were due to open by the end of last week.

"Outdoor has historically been out real estate. This isn't about real estate—it's a broad-reach, eye-level broadcast medium," said Eric Wynne, vp of sales and marketing for Urban Display Network. Wynne's partners John Temple and Rex Williams developed the network technology and partnered with Clear Channel Outdoor to sell and market the space to advertisers. "The New York subway screens can change messages by daypart, so McDonald's could advertise Egg McMuffins in the morning and Big Macs at noon. "Imagine that, outdoor advertising to or from work and watching a loop of commercials," said John Connolly, senior vp of out-of-home for MediaCom.

And while New York might work because of its size, advertisers may not be ready to pony up the production costs for LEDs in other markets, especially when compared to the $300 production price for a vinyl billboard and low space rates. "The difficulty right now is [LED] is a one-market medium, and that makes it tougher to sell [to clients]," said Mediaedge:cia's Miller.

South Is on the Rise

The South has long had its own special breed of celebrities, travel, money and sports. Of the title's 70,000 circulation, 15,000 will be distributed to newsstands. The rest will be mailed to households with $100,000-plus annual incomes in Mississippi, Alabama, Louisiana and Tennessee. Advertisers are being offered a guaranteed rate base of 50,000, said Alexander, who is president/CEO of a Jackson-based entertainment investment company.

"Our travel and financial clients are interested in a higher-end publication that is regional," said Kim Moss, senior vp/director of media at Godwin Group in Jackson.

Jane Alexander, Brent's wife and a former editor of Mississippi, will edit the title. The couple spent four years developing the idea and seeking funding. Alexander has tapped Southern writers including Julia Reed, a contributor to The New York Times Magazine. "I'm [looking for] people who live in the region and want to do this kind of coverage but lack an outlet," she said.
ALTHOUGH THE BAY AREA WAS ONE OF THE REGIONS HARDEST HIT BY THE BURST OF the high-tech bubble in 2001-2002, the area is starting to show signs of recovery. Local television-station executives say they anticipate low single-digit growth in ad revenue this year. The California governor recall election, set for Oct. 7, also has helped fill local media coffers, although most executives say it's difficult to estimate the final tally because dollars are coming in daily; some estimates have put the statewide total at $40 million.

The local media landscape, particularly broadcast television and newspapers, has undergone a transformation in the past few years. The San Francisco-Oakland-San Jose, Calif., television market ranks No. 5 in the country, with 2.44 million TV households. In January 2002, Young Broadcasting's KRON-TV lost its NBC affiliation, becoming a full-fledged Independent. At the same time, former ABC affiliate KNTV picked up the NBC affiliation. Granite Broadcasting sold KNTV to NBC in May 2002.

Since the loss of its NBC affiliation, KRON has worked to reposition itself as an Independent, focused heavily on local news. One thing KRON has going for it is that it was able to redesign all but one of its top news anchors before becoming an Independent, says Paul Dinovitz, KRON president and general manager. The station expanded its local news after the affiliation change, adding the market's only 9 p.m. newscast. "I think we've exceeded where I thought we'd be at this point," Dinovitz says.

Dinovitz cites programming success stories such as the addition last fall of the syndicated Dr. Phil in prime time. Dr. Phil is often the top-rated show in the market from 8-9 p.m., and it generally fares no worse than third place. In the July sweeps, Dinovitz notes, KRON beat ABC's owned-and-operated KGO-TV in household ratings from 8-11 p.m. "We're always going to have something to work on here. We absolutely want to improve our demos," the KRON gm says.

While KNTV has not yet become the powerhouse NBC outlet that KRON was, it is performing well. KNTV is practically a startup station in the market; it previously was licensed in nearby Salinas-Monterey, market No. 120, before successfully petitioning to be added to the San Francisco-Oakland DMA. The station reports it has enjoyed double-digit growth in nearly all dayparts since becoming an NBC outlet.

Linda Sullivan, president and gm of San Jose-based KNTV, says she is particularly pleased with the station's 11 p.m. news, which has ranked No. 1 in the adults 25-54 demo in each ratings book since the program's launch following the affiliation swap.

KNTV last week premiered The Ellen DeGeneres Show at 4 p.m. weekdays. The new syndicated talk program replaced The John Walsh Show, which moved to mornings on KNTV.

Jeff Block, vp/gm of KTVU, Cox Broadcasting's Fox affiliate, says the impact of the affiliation change is still being felt in the market. "When KRON was an [NBC] affiliate, there were four late newscasts. Now there are six."

In last May's sweeps competition, KTVU's late news, the market's lone 10 p.m. newscast, was one of only four prime-time newscasts around the country to best its 11 p.m. news rivals, Block notes.

KTVU has a competitive half-hour news at 6 p.m., and the station is also a strong player in morning news. Last fall, KTVU added a Saturday 6 p.m. newscast to its lineup.

On Sept. 3, KTVU hosted the first live debate between the candidates for governor (except Arnold Schwarzenegger, who declined to attend). The station sponsored the two-hour debate along with Knight Ridder's Contra Costa Times daily newspaper and public radio station KQED-FM.

KTVU also is the broadcast TV home of Major League Baseball's San Francisco Giants. Next week, the station will launch The Sharon Osbourne Show at 4 p.m. on weekdays, replacing The Montel Williams Show, which moved to
American Chopper, Monster Garage and Monster House have made Discovery Channel #1 on Monday nights among adults and men 18-49 and 25-54.

Parting Spaces is the #1 cable program among women 18-49 and 25-54.

Trading Spaces is the #1 cable program among women 18-49 and 25-54.

What Not to Wear ranks #3 among women 18-49 on Friday nights, behind sister program While You Were Out.

World Poker Tour has more than doubled Travel Channel's adult 18-49 and 25-54 audience.

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5 p.m. as the evening-news lead-in (replacing The People's Court).

Cox owns a second TV outlet in the market, Independent KICU, whose program offerings include Oakland A's baseball games. Viacom owns a duopoly in the market, with CBS property KPIX and UPN outlet KBHK; the stations have been under the same roof for just over a year. In late August, KPIX cancelled its 4:30 p.m. newscast, replacing it with an hour of The People's Court from 4-5 p.m. KPIX expanded its morning-news offerings in January, adding a weekend news from 7-8:30 a.m. Saturday and Sunday.

KPIX, which has a marketing partnership with the Hearst Corp.-owned San Francisco Chronicle, produces a local magazine-style show called Evening Magazine. The program airs weekdays at 7 p.m.

KBHK rebroadcasts KPIX's weekday 11 p.m. news at midnight, followed by a repeat of Evening Magazine at 12:35 a.m.

On Sept. 6, KPIX launched weekend-morning newscasts on KBHK, that station's first live local news programs. The news airs 8-9:30 a.m. Saturdays and 8:30-9:30 a.m. Sundays. KBHK also produces its own 30-minute local sports show, The Last Honest Sports Show, airing Saturdays at 6:30 and 10 p.m.

ABC's KGO tapped new gm Valari Staab just over a year ago. Previously, Staab ran WTVD, the ABC O&O in Raleigh-Durham, N.C. Like some of its competitors, KGO is expanding weekend news programming. On Saturday, Sept. 20, the station will launch a 6-7 a.m. news. KGO already produces news from 7 to 8 a.m. and 9 to 10:30 a.m. on Sunday mornings. KGO wins the market's 5 and 6 p.m. evening news races in households but trails at 11 p.m. (see chart on page 18).

At Granite Broadcasting-owned WB affiliate KBWB, president/gm Bob Anderson came over in May 2002 from ICNTV, where he served as vp of programming. KBWB has added several syndicated dating shows to its lineup this fall. "What we have done over the past year is to focus on being an entertainment station," Anderson says.

Univision O&O KDTV is the market's leading Spanish-language outlet. Univision also owns Telefutura affiliate KFSE. Univision executives could not be reached for comment.

Paxson Communications' Pax TV outlet in the market is KKPX.

In local cable, Comcast became the Bay Area's dominant operator last February by completing its acquisition of AT&T Broadband. Comcast serves 1.6 million customers in the market, where it has been upgrading the majority of its outdated systems. The MSO expects to complete the improvements by the end of 2004. The area's local cable ad interconnect is Comcast Cable Advertising sales.

Cable penetration in the market is 73 percent, above the 68 percent average in the country's top 50 markets, according to Scarborough Research. About 14 percent of the

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**NEWSPAPERS: THE ABCs**

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<th>Sunday Circulation</th>
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<td>55,611</td>
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<td>10.1%</td>
<td></td>
</tr>
<tr>
<td>The (Hayward) Review Journal</td>
<td>38,497</td>
<td>38,737</td>
<td>7.0%</td>
<td>7.0%</td>
<td></td>
</tr>
<tr>
<td>Fremont Argus</td>
<td>32,276</td>
<td>32,251</td>
<td>5.9%</td>
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<td></td>
</tr>
<tr>
<td>Contra Costa Times</td>
<td>28,096</td>
<td>29,248</td>
<td>5.1%</td>
<td>5.3%</td>
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</tr>
<tr>
<td>Pleasanton Tri-Valley Herald</td>
<td>20,883</td>
<td>20,875</td>
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<tr>
<td>San Jose Mercury News</td>
<td>17,075</td>
<td>18,863</td>
<td>3.2%</td>
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<tr>
<td>Contra Costa County: 379,845</td>
<td>7,548</td>
<td>6,811</td>
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</tr>
<tr>
<td>The Oakland Tribune</td>
<td>149,586</td>
<td>159,230</td>
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<tr>
<td>San Francisco Chronicle</td>
<td>53,838</td>
<td>56,843</td>
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<tr>
<td>San Francisco Examiner</td>
<td>50,225</td>
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<tr>
<td>Pleasanton Tri-Valley Herald</td>
<td>10,019</td>
<td>9,804</td>
<td>2.6%</td>
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<tr>
<td>San Francisco County: 340,257</td>
<td>151,963</td>
<td>128,023</td>
<td>44.7%</td>
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<tr>
<td>San Francisco Chronicle</td>
<td>126,418</td>
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<td>San Jose Mercury News</td>
<td>4,010</td>
<td>3,150</td>
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<tr>
<td>San Mateo County: 265,379</td>
<td>89,074</td>
<td>93,085</td>
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<tr>
<td>San Francisco Chronicle</td>
<td>81,789</td>
<td>90,142</td>
<td>31.6%</td>
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<tr>
<td>San Francisco Examiner</td>
<td>34,171</td>
<td>32,251</td>
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<tr>
<td>San Jose Mercury News</td>
<td>17,706</td>
<td>17,209</td>
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<td>6.6%</td>
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<tr>
<td>Sonoma County: 174,439</td>
<td>75,641</td>
<td>82,951</td>
<td>42.5%</td>
<td>46.6%</td>
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<tr>
<td>Santa Rosa Press Democrat</td>
<td>19,033</td>
<td>21,089</td>
<td>10.7%</td>
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<td>San Francisco Chronicle</td>
<td>16,611</td>
<td>20,799</td>
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<tr>
<td>Solano County: 136,713</td>
<td>19,756</td>
<td>23,770</td>
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<tr>
<td>Fairfield Daily Republic</td>
<td>19,269</td>
<td>20,615</td>
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<td>Vallejo Times Herald</td>
<td>17,556</td>
<td>19,367</td>
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<td>Vacaville Reporter</td>
<td>13,858</td>
<td>15,068</td>
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<tr>
<td>San Francisco Examiner</td>
<td>12,129</td>
<td>14,197</td>
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<tr>
<td>Contra Costa Times</td>
<td>5,014</td>
<td>5,629</td>
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<td>4.1%</td>
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<tr>
<td>The Sacramento Bee</td>
<td>2,923</td>
<td>4,264</td>
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<td>3.1%</td>
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<tr>
<td>The Oakland Tribune</td>
<td>1,407</td>
<td>1,852</td>
<td>1.0%</td>
<td>1.4%</td>
<td></td>
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<tr>
<td>Marin County: 103,514</td>
<td>40,589</td>
<td>43,607</td>
<td>39.2%</td>
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<tr>
<td>San Francisco Chronicle</td>
<td>39,182</td>
<td>38,813</td>
<td>36.1%</td>
<td>35.8%</td>
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<tr>
<td>San Francisco Examiner</td>
<td>37,077</td>
<td>41,973</td>
<td>35.8%</td>
<td>40.5%</td>
<td></td>
</tr>
</tbody>
</table>

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2002 County Penetration Report.
WE'RE BACK FROM
REHAB
AND
READY TO PARTY.

We’ve cleaned up our design and we’re back on the streets with a new look, a new attitude, and the fastest cume of any weekly entertainment magazine.
Comparison of San Francisco
TO THE TOP 50 MARKET AVERAGE

<table>
<thead>
<tr>
<th>DEMOGRAPHICS</th>
<th>Top 50 Market Average %</th>
<th>S.F.-Oakland Composition %</th>
<th>S.F.-Oakland Index</th>
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<tbody>
<tr>
<td>Age 18-34</td>
<td>31</td>
<td>31</td>
<td>101</td>
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<tr>
<td>Age 35-54</td>
<td>41</td>
<td>43</td>
<td>106</td>
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<tr>
<td>Age 55+</td>
<td>29</td>
<td>26</td>
<td>91</td>
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<tr>
<td>HH $75,000+</td>
<td>29</td>
<td>47</td>
<td>160</td>
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<tr>
<td>College Graduate</td>
<td>12</td>
<td>15</td>
<td>123</td>
</tr>
<tr>
<td>Any Postgraduate Work</td>
<td>11</td>
<td>14</td>
<td>132</td>
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<tr>
<td>Professional/Managerial</td>
<td>23</td>
<td>25</td>
<td>109</td>
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<tr>
<td>African American</td>
<td>13</td>
<td>8</td>
<td>58</td>
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<tr>
<td>Hispanic</td>
<td>13</td>
<td>17</td>
<td>131</td>
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</table>

MEDIA USAGE-AVERAGE AUDIENCES*

<table>
<thead>
<tr>
<th>Audience Description</th>
<th>Top 50 Market Share</th>
<th>S.F.-Oakland Share</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Any Daily Newspaper</td>
<td>55</td>
<td>59</td>
<td>107</td>
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<tr>
<td>Read Any Sunday Newspaper</td>
<td>63</td>
<td>59</td>
<td>94</td>
</tr>
<tr>
<td>Total Radio Morning Drive M-F</td>
<td>22</td>
<td>22</td>
<td>98</td>
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<tr>
<td>Total Radio Afternoon Drive M-F</td>
<td>18</td>
<td>17</td>
<td>93</td>
</tr>
<tr>
<td>Total TV Early News M-F</td>
<td>29</td>
<td>24</td>
<td>82</td>
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<tr>
<td>Total TV Prime Time M-Sun</td>
<td>39</td>
<td>36</td>
<td>92</td>
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<tr>
<td>Total Cable Prime Time M-Sun</td>
<td>14</td>
<td>11</td>
<td>80</td>
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</table>

MEDIA USAGE-CUME AUDIENCES**

<table>
<thead>
<tr>
<th>Audience Description</th>
<th>Top 50 Market Share</th>
<th>S.F.-Oakland Share</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Any Daily Newspaper</td>
<td>74</td>
<td>78</td>
<td>105</td>
</tr>
<tr>
<td>Read Any Sunday Newspaper</td>
<td>77</td>
<td>74</td>
<td>96</td>
</tr>
<tr>
<td>Total Radio Morning Drive M-F</td>
<td>76</td>
<td>76</td>
<td>100</td>
</tr>
<tr>
<td>Total Radio Afternoon Drive M-F</td>
<td>73</td>
<td>73</td>
<td>99</td>
</tr>
<tr>
<td>Total TV Early News M-F</td>
<td>71</td>
<td>66</td>
<td>93</td>
</tr>
<tr>
<td>Total TV Prime Time M-Sun</td>
<td>92</td>
<td>90</td>
<td>98</td>
</tr>
<tr>
<td>Total Cable Prime Time M-Sun</td>
<td>60</td>
<td>58</td>
<td>96</td>
</tr>
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</table>

MEDIA USAGE-OTHER

<table>
<thead>
<tr>
<th>Audience Description</th>
<th>Top 50 Market Share</th>
<th>S.F.-Oakland Share</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accessed Internet Past 30 Days</td>
<td>58</td>
<td>66</td>
<td>114</td>
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</table>

HOME TECHNOLOGY

<table>
<thead>
<tr>
<th>Audience Description</th>
<th>Top 50 Market Share</th>
<th>S.F.-Oakland Share</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Owns a Personal Computer</td>
<td>68</td>
<td>74</td>
<td>108</td>
</tr>
<tr>
<td>Purchase Using Internet Past 12 Months</td>
<td>39</td>
<td>50</td>
<td>128</td>
</tr>
<tr>
<td>HH Connected to Cable</td>
<td>68</td>
<td>73</td>
<td>108</td>
</tr>
<tr>
<td>HH Connected to Satellite/Microwave Dish</td>
<td>18</td>
<td>14</td>
<td>76</td>
</tr>
</tbody>
</table>

*Media Audience-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audience-Cume: size of audience readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.


San Francisco-Oakland market is connected to satellite TV services, compared to 18 percent for top 50 markets' average.

The largest daily newspaper in the market is the San Francisco Chronicle, which had an average daily circulation of 514,265 in the six months ended last March, a decline of 2.1 percent compared to the same period a year earlier, according to the Audit Bureau of Circulations. The Chronicle's Sunday circulation of 553,703 advanced 3.1 percent.

Hearst Corp. acquired the morning Chronicle in November 2000, handing over the reins of the afternoon San Francisco Examiner to the local Fang family. The papers had shared business functions for many years under a joint operating agreement. The Examiner switched to a morning publishing cycle shortly after the Fangs acquired it.

As part of the deal, the Fangs, also publishers of the free newspapers San Francisco Independent and Asian Week, received an $867.7 million subsidy from Hearst over three years. But the subsidy, which the Examiner relied upon heavily to operate, ran out earlier this year. Many observers in the market have speculated that without that extra financial support, the Examiner's days are numbered.

Last February, the tabloid laid off most of its staff; the paper now operates with a skeletal crew. Also in February, the paper converted from paid to free distribution, ended home delivery, scaled back to 60 pages daily to about 40 and ended its DMA-wide coverage to concentrate on San Francisco proper.

Chris Beck, Examiner vp of marketing and strategic sales, concedes there have been "a lot of hold-out advertisers who say, 'We don't buy free papers,' particularly national advertisers. The city is figuring out how to use the paper, and we're figuring out who we are." The Examiner, whose circulation has not been audited since the Fangs acquired the paper, is planning to release an audit this month.

As for the Chronicle, Hearst named Steven Falk as publisher in March, succeeding John Oppedahl. Falk had served as president of the San Francisco Newspaper Agency, the company that oversaw the two papers' business operations under the JOA.

The Chronicle is one of the country's last major metropolitan daily to convert to pagination, finally updating from the old "hot type" production method. The paper plans to have its newsroom completely paginated by November, finally updating from the old "hot type" operations for many years under a joint operating agreement. The Examiner switched to a morning publishing cycle shortly after the Fangs acquired it.

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Why would I tell my competitors about the combined power of B-to-B magazines and B-to-B websites? I might as well give them my bank account number.

- V.P. OF MARKETING, NAME WITHHELD

To remain competitive in today's business world, B-to-B media are a must. According to Yankelovich/Harris research, 87% of executives confessed that they are far more likely to consider a company's products or services for purchase if they've seen them advertised in multiple B-to-B media. In fact, they rank B-to-B media as more influential on purchase decisions than newspapers and television business networks. That's why a customized combination of B-to-B magazines, websites, and trade shows is an unparalleled way to boost your sales team's effectiveness.

For more information contact Michelle Kahn at m.kahn@abmmail.com, or visit www.americanbusinessmedia.com
### Evening News

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Station</th>
<th>Rating</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30-5 p.m.</td>
<td>CBS</td>
<td>KPIX</td>
<td>1.6</td>
<td>5</td>
</tr>
<tr>
<td>5-5:30 p.m.</td>
<td>ABC</td>
<td>KGO</td>
<td>4.1</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>KRON</td>
<td>3.8</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fox</td>
<td>KTVU</td>
<td>3.1</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td>KPIX</td>
<td>2.6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td>KNTV</td>
<td>2.0</td>
<td>5</td>
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<tr>
<td></td>
<td>Independent</td>
<td>KICU*</td>
<td>1.2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Unvision</td>
<td>KDTV*</td>
<td>0.9</td>
<td>2</td>
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<tr>
<td></td>
<td>WB</td>
<td>KBWB*</td>
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<td>2</td>
</tr>
<tr>
<td></td>
<td>UPN</td>
<td>KBHK*</td>
<td>0.6</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Telemundo</td>
<td>KSTS*</td>
<td>0.4</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Pax</td>
<td>KKPX*</td>
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</tr>
<tr>
<td>5:30-6 p.m.</td>
<td>CBS</td>
<td>KPIX</td>
<td>2.6</td>
<td>7</td>
</tr>
<tr>
<td>6-6:30 p.m.</td>
<td>ABC</td>
<td>KGO</td>
<td>4.4</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td>KPIX</td>
<td>4.2</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Fox</td>
<td>KTVU</td>
<td>3.4</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>NBC</td>
<td>KNTV</td>
<td>2.6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>UPN</td>
<td>KBHK*</td>
<td>1.0</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Unvision</td>
<td>KDTV*</td>
<td>0.9</td>
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<tr>
<td></td>
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<td>KICU*</td>
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<tr>
<td></td>
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<td>Pax</td>
<td>KKPX*</td>
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<td></td>
<td>Telemundo</td>
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<td>Independent</td>
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<td>6</td>
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<tr>
<td></td>
<td>NBC</td>
<td>KNTV</td>
<td>2.6</td>
<td>6</td>
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*Share too low to report. 'Non-news programming. Source: Nielsen Media Research, July 2003

### Late News

<table>
<thead>
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<th>Time</th>
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<td>10-11 p.m.</td>
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<tr>
<td>11-11:30 p.m.</td>
<td>NBC</td>
<td>KNTV</td>
<td>4.7</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>CBS</td>
<td>KPIX</td>
<td>4.0</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>ABC</td>
<td>KGO</td>
<td>3.9</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Fox</td>
<td>KTVU</td>
<td>3.9</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Korny</td>
<td>KRON</td>
<td>2.7</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>UPN</td>
<td>KBHK*</td>
<td>1.1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>WB</td>
<td>KBWB*</td>
<td>0.9</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Unvision</td>
<td>KDTV*</td>
<td>0.8</td>
<td>2</td>
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<tr>
<td></td>
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<td>KICU*</td>
<td>0.3</td>
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</tr>
<tr>
<td></td>
<td>Telemundo</td>
<td>KSTS*</td>
<td>0.2</td>
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</tr>
<tr>
<td></td>
<td>Pax</td>
<td>KKPX*</td>
<td>0.2</td>
<td>#</td>
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</tbody>
</table>

*Share too low to report. 'Non-news programming. Source: Nielsen Media Research, July 2003

### Arbitron Radio Listenership / San Francisco

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
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Knight Ridder's The Mercury News serves Silicon Valley, which boasts the market's largest and most affluent population. The paper has an average daily circulation of 276,787 and a Sunday circulation of 309,786. The paper's daily circulation is up fractionally year-over-year in March; Sunday circulation rose 1.7 percent.

The Mercury News operates bureaus in Sacramento, Calif.; Seattle; Washington, D.C.; and Hanoi, Vietnam. The DMA has the nation's second-largest Vietnamese population, while one in four Silicon Valley residents is Hispanic.

Parent company Knight Ridder, based in San Jose, also owns the Contra Costa Times, a 187,630-circulation daily in the East Bay area.

Media News Group's ANG Newspapers owns a number of daily papers serving the market—including The Oakland Tribune, Alameda Times-Star and San Mateo County Times—with combined daily circulation of 280,440 and Sunday circulation of 242,644. For the six months ended in March, both figures were flat.

Among local magazines serving the region are San Francisco, San Francisco Downtown, San Francisco Focus, San Francisco Metropolitan and San Jose. American City Business Journals owns business pubs the San Francisco Business Times and the Silicon Valley/San Jose Business Journal.

Clear Channel Communications, Viacom's Infinity Broadcasting, Susquehanna Radio, ABC Radio and Bonneville International are the primary radio broadcasters in the Bay Area. CC owns the most outlets with 10 (one CC station, KNEW-AM, does register in the Arbitron ratings). KNEW is trying to build itself up with a Talk format; in July, it signed on host Michael Savage for afternoon drive and Fox News Channel's Bill O'Reilly from 10 a.m. to noon.

KNEW faces an uphill battle. The station switched formats from CNET Radio to Talk last February and is competing with ABC Radio's established Talk outlets KGO-AM and KSFO-AM. Bay Area residents have traditionally been very devoted to their News and Talk outlets, and the top three stations in morning drive are all in these formats: KCBS-AM, KGO-AM and KSFO-AM. KGO has been No. 1 for 100 consecutive Arbitron surveys.

Clear Channel Outdoor and Viacom Outdoor are the main out-of-home advertising players in the market. CC offers 350 bulletins, nearly 1,500 30-sheets, 350 8-sheets, walls and bus shelters. Viacom offers bulletins, 30-sheets, 8-sheets, walls, buses and malls. Local outdoor player Foster Media also competes, but on a much smaller scale.
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Content providers are offering users everything from concerts to baseball games online. But who’s buying it?

BY CATHARINE P. TAYLOR

On a recent summer weeknight in Manhattan’s East Village, a posse of burly 18-wheelers, housing satellite dishes craning up at the sky, surrounded Webster Hall, the famous club and concert venue that dates its first show to the late 1800s.

Inside, a group of about 350 radio company executives, young corporate suits, press and a smattering of lucky contest winners watched Limp Bizkit, the Fred Durst-led rap-core band, play an hour-long set, expletives very much included.

But as exclusive as the gig was—only weeks before, the band had played the 80,000-seat Giants Stadium—the real audience for the show was out beyond the satellite dishes, a legion of cutting-edge subscribers, not to HBO or some other cable channel, but to AOL. AOL for Broadband, that is, the premium content service that is meant to jumpstart the flagging ISP’s fortunes. That’s why, at the bottom of the stairwell leading up to the theater, there stood someone dressed incongruously as AOL’s “running man” icon, wilting in the summer heat.

His mission? To convince people already spending in the $30-to-$50 range for a high-speed connection—which most people obtain not through AOL but through their phone or cable company—to part with an additional $14.95 per month for the privilege of getting content not otherwise available somewhere in the free-for-all of the Internet. (Also included: enhanced security and communications tools.) An online tour of the service ends with the upbeat bromide: “Some think broadband is just about speed. We think it’s just the beginning.”

For 514,000 Limp Bizkit fans, perhaps the AOL Webcast was just that. Between the live broadcast and on-demand streaming of it during the week following the show, that’s how many people showed up, the second-highest draw in the history of the “Broadband Rocks” series.

But even if that begins to paint a picture of where paid content on the Net might be headed, much of the scene still needs to be filled in. While big media companies serve up ear and eye candy, skeptics say that for most consumers, broadband really is “just about speed.” Broadband subscribers are focused on fixing the Internet they already know rather than adopting this totally new broadband medium, says James Penhune, a broadband analyst with Boston-based Strategy Analytics.

Though AOL’s broadband push may be the most high-profile attempt to get people to finally pay for online content, the AOL Time Warner unit is by no means alone in trying to pry the consumer wallet open just a little further, with broadband, more often than not, playing the heavy. It’s obvious why: According to May 2003 data from Nielsen/NetRatings, the number of at-home broadband users in the U.S. increased by 49 percent during the previous 12 months. And, while broadband users outnumber broadband users 2-to-1, their numbers declined by 12 percent during the same period. The shift is violent enough for AOL to re-engineer its entire business around.

Others are taking notice too. In March, Yahoo rolled out its own premium content service, Yahoo Platinum, offering its own exclusives. And then there’s RealNetworks, which in August 2000 kicked off the premium content market and now offers a plethora of packages aimed at gamers, baseball fanatics, music lovers and other streaming-media junkies.

If that seems like a nice, manageable, competitive set, it’s quite deceiving. One of the things that sets apart new subscription offerings these days is that they compete not only with each other but also with everyone else who’s grabbing for the consumer’s communications and entertainment dollar. There are the broadband services, and the new breed of legal online music offerings, the services such as American Greetings’ $13.95 per year online greeting service, and online personals. There’s email storage and print-like products such as KeepMedia, which launched last month offering current and archived material from 140 magazines for a low, low $4.95 per month.

Then, of course, there are the entreaties from cell phone companies and cable providers to upgrade to digital, TiVo and on and on.

Despite the competition, it’s logical enough that media companies would want to charge for online content. It would seem a lot more logical if there hadn’t been a rather large miscalcu-
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formed its first major paid content study in March of this year, is also continuing to see increases in paid content. Just-released data for the second quarter of 2003, gathered in conjunction with Internet measurement company comScore Networks, shows an overall increase in paid online content of 20.2 percent to $380 million compared to the same quarter in 2002. The leading categories are the exploding personals/dating category with $109.7 million, business/investment at $83.5 million and entertainment/lifestyles at $52.1 percent.

But after that, interest in paying for content drops considerably [see chart]. The next biggest category is research, which garnered only $24.7 million, and the last category of the 11 categories the OPA breaks out is sports at a paltry $7.5 million; the bottom eight categories account for only about 35 percent of the overall revenue. The organization's executive director, Michael Zimbalist, is unconvinced that people will pay for the bundle of entertainment and other services that AOL is trying to sell, but he does think there's plenty of subscription growth yet to be had for online media. He notes online consumers spent approximately $15 billion in ISP fees in 2002. By comparison, only $1.3 billion was spent on paid content. "It's really still a sliver of what people are paying [for connectivity]."

Perhaps that's why companies including AOL are so serious about a broadband play, because right now even their own research doesn't necessarily support the notion that people will pay for content—though they will pay for services that improve their online experience but can't be had for free. The company has tested 200 concepts of what people would be willing to pay for, with convenience, safety and security scoring the highest, according to Ned Brody, senior vp of premium services at AOL. (In a bit of semantics, AOL for Broadband does not fall under the company's definition of "premium services" because it is an AOL membership in and of itself. Services such as AOL Voicemail are considered premium because they are offered only on top of an AOL membership.)

Thus, even as the online behemoth is touting its exclusive content with a commercial in which Total Request Live's Carson Daly is not granted admittance to a concert—but "running man" is—it also has a spot in heavy rotation that pushes the online panic button by showing how a broadband connection can severely compromise the security of one's PC, and how AOL can help. Given these two contradictory messages, it's as though AOL is throwing strands of spaghetti at the wall to see what will stick. In the first three months after the March launch, AOL for Broadband signed up about 300,000 subscribers—another 1.9 million were grandfathered in at launch—and about 1 million people have signed up for other AOL services, with price points ranging from about $3 to $18 per month.

If AOL is toggling its marketing between content and services, MSN is treating premium content almost like an afterthought. Its research indicates that broadband connection or no, about 70 percent to 80 percent of the time people spend online is still being spent on communication. Thus, in announcing the beta version of its own premium services late last month, MSN touted its photo-sharing capabilities, pop-up blockers and spam filters. Its content from such players as ESPN is relegated to the bottom of the release.

So where does that leave paid broadband content? Not quite ready for prime time. "We are still in the baby stages of it," says Richard Wolpert, chief strategy officer at RealNetworks. And he should know. Real is the granddaddy of paid premium content—if there is such a thing after only three years' time. Since it has no ISP business, it remains the category's purest play. When the company first began to offer such services in August 2000, "You could say there were no competitors, there were no built-in customers, there was no competitive landscape," Wolpert says.

But Real has learned a few things, and competitors might want to take note. For one, despite the knee-jerk comparisons, this is not cable; it's about providing something only the Internet could do. "We have to offer somebody something compelling that they can't do any other way," he says. Thus, its Major League Baseball offering—which is sold both as a standalone product and as part of the content smorgasbord known as RealOne SuperPass, provides streaming audio to every game all season long. Users can choose between listening to the home or away announcers, and the service also offers "Condensed Games," a 20-minute stream of the last pitch of every batter.

Second, RealNetworks offers products that play into people's passions and products that aggregate diverse content. While the SuperPass is akin to premium cable (oops, there's the c-word) with content from Nascar, ABCNews.com and the Wall Street Journal Online, other products specialize in specific areas of interest.

Third, it realizes that the biggest hurdle might not be the competition but the immaturity of the marketplace. Broadband penetration is just reaching critical mass, and knowledge of premium broadband content is still low.

The optimists, of course, expect that to change. AOL's Brody sees what's going on now as simply a continuation of the way media has been evolving since the advent of cable. Consumers, he says, are becoming increasingly comfortable with the idea that individual units of media have value—whether it's a premium cable tier or a boxed DVD set of The Sopranos. An episode of The West Wing, he says, has "some relative price point."

The broad universe of Internet content providers hope he's right.

Catharine P. Taylor is a contributing editor at Adweek Magazine.
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There are a total of 51 sitcoms on the broadcast networks' schedules this fall, up from a record low of 42 last September—which should bode well for the struggling genre. Yet at least a third of the nets’ 19 new comedies probably will be history by January. Why is it so hard to create a successful sitcom these days? Mediaweek’s John Consoli presents that problem to network executives, programmers and media buyers, who offer varying takes on what it takes to attract and keep a sitcom audience.

While the broadcasters go through their fall rollout ritual, cable is laying low, waiting until January, March or even May to introduce many new shows. “We zig when they zag,” notes one cable exec. Marc Berman explains why, beginning on page 28.
Situation Critical

Almost 20 shows on the nets’ fall slates are new comedies. Why are so many destined to fail? BY JOHN CONSOLI

Sitcoms are extremely important to the revenue base of the broadcast networks. They traditionally repeat on-air better than dramas and subsequently do better in syndication, which means more money on the backend for the networks. Just look at the current syndication landscape, where former NBC megahit Seinfeld, current hit Friends and CBS’ top-rated sitcom, Everybody Loves Raymond, have been rock solid in the syndicated ratings, and it is easy to see why it is imperative that the networks develop a steady stream of sitcom hits that have life after their network runs.

But in the past few years, that steady stream has become no more than a trickle, potentially creating some revenue problems for the networks down the road. At NBC, for example, with Friends due to finish its 10-year network run after this season and with 11-year-old Frasier also likely to retire, the network could head into next season with a serious dearth of sitcoms.

CBS has had success introducing new sitcoms, like Yes Dear and Still Standing, hammocked between megahit Raymond on Monday, but has not had success with comedies on any other night. Like its CBS sibling, UPN also has had success introducing new sitcoms hammocked inside its solid Monday night ethnic comedy block, but this season will attempt to expand the block to an entire Tuesday night. Similar attempts in 1997 and 1998 failed miserably.

Besides Reba, the WB has not been able to make a home-grown sitcom click in several years, although it did bring back freshman What I Like About You with mediocre ratings from last season. ABC’s 8 Simple Rules for Dating My Teenage Daughter did better than most of the other new sitcoms this past season but was noticeably hurt in the second half of the season when it had to go head-to-head with Fox reality hit American Idol. And while ABC is bringing back freshman sitcoms from last season Less Than Perfect and Life with Bonnie, both were just middle-of-the-pack shows in the ratings.

But the networks have their work cut out for them, if the predictions of the media buying agencies are any indication. Among the new sitcoms, most project only two, CBS’ Two and a Half Men and NBC’s Coupling, to be potential hits. Both are in hammock positions on each network’s strongest comedy nights. Agency executives also think UPN’s Eve, a part of that successful Monday night ethnic comedy block, will also work, as could ABC’s I’m With Her, programmed between 8 Simple Rules and another strong ABC veteran sitcom, According to Jim, on Tuesday nights. Finally, the agencies believe ABC’s Hope & Faith has a chance for success in its new Friday night TGIF block.

The frustration for network sitcom development executives is that while they all agree on what the most important ingredient of a comedy hit is—that the viewers have to like the characters and be able to relate to them—it’s hard to get a feel for how the viewers will actually react to the characters until the show airs.

“It’s the writing to a degree, but the viewers have to like the characters and relate to them—it’s hard to get a feel for how the viewers will actually react to the characters until the show airs,” says Magna’s Sternberg. “With dramas, there are so many more situations, locations, storylines and character interrelationships you can use to appeal to different types of audiences. But sitcoms are more limited: single dads, single moms, traditional families, friends. It’s the same thing over and over, so character likability is more important than storylines and locations.”

Case in point is Seinfeld, which developed the reputation among critics of being “a show about nothing,” with most of its storylines trivial. But viewers liked the characters, so they watched in droves. Similarly,
most scenes in Friends episodes take place in one of the characters’ apartments or at a coffee shop, but viewers like how the characters relate with one another, so they flock to the show each week. Most of the episodes of Roseanne, an instant hit on ABC when it first aired in 1988, took place in her kitchen, but viewers liked the characters from the outset and the show was the second-highest rated program on TV its first year. And when The Cosby Show dominated the sitcom scene on the broadcast networks for nearly a decade from the mid-1980s into the 1990s, much of it took place in the Huxtable family’s living room. And, of course, going way back to The Honeymooners in the 1950s, nearly every episode focused around the Kramden’s kitchen.

Stephanie Liefer, executive vp of comedy development at ABC, agrees with Sternberg about sitcom character likability and says beyond that sitcoms have to fit in a network’s brand. “Sitcom characters have to come across as people that the viewers would like to have in their homes,” she says. “But a network also has to determine who its viewers are and tailor its sitcoms to those viewers. We’ve had some great sitcoms that got good reviews from critics, like Sports Night, that did not play well with our viewers, because they weren’t really part of our brand. Now we have become more focused with family-type sitcoms like According to Jim, George Lopez, 8 Simple Rules.”

Liefer says she also believes that teaming up with writers who are intimately familiar with the themes they are writing about is important, and that is what ABC has tried to do over the past few years. She said According to Jim is modeled after some of the experiences of creator John Stark. George Lopez is based somewhat on Lopez’ own life, I’m with Her bears a resemblance to creator Chris Henchy’s life, while Married to the Kelley’s is loosely based on the life of creator Tom Hertz.

Mitz Metcalf, NBC senior vp of scheduling, agrees that while several links are necessary for a comedy to succeed, casting is one of the most important parts of the process. “That’s where the magic really happens, where everything gels,” he says. “A show could be well written, but it needs to be cast right.”

Metcalf says a sitcom needs “at least four really strong characters to succeed. It’s like you need four legs to support a table. And four characters allow you to bring different elements to a show.” Getting those four characters to gel is the hard part, Metcalf says, because even after a show is cast, “you never know it until you see it” on the screen.

Dave Poltrack, CBS executive vp of research and planning, says an additional element for sitcoms that has worked for CBS has been that they are multigenerational. “All of our sitcoms have family elements and ensemble casts, but Yes Dear appeals to a younger audience, Still Standing is a little older, and Raymond has a much broader audience across all demos since it has Ray and his wife and his parents.”

Sternberg says the need for strong ensemble casts makes it harder for sitcoms than dramas to succeed. Dramas with one big star, like Fox’s 24 or ABC’s Alias, or this fall’s new CBS drama The Handler, starring Joe Pantoliano, usually draw audiences quicker than sitcoms with ensembles. Then there is the strategy of scheduling against the other networks. “When sitcoms go up against sitcoms on competing networks, there is much more likelihood to divide the audience,” Sternberg says.

NBC’s Metcalf says that prior to this season, the declining number of sitcoms on the broadcast networks had been occurring for a number of reasons. “Over the past few years, broadcast television has been undergoing a huge shift in the types of programming viewers watch,” he says. “Made-for-TV movies and mini-series have virtually disappeared. News magazines have been declining. There are more hours to fill, and it is easier to fill an hour with one drama rather than two comedies. With each network only having one strong night of comedies, there is less of a farm system for sitcoms.”

Liefer says she also believes many of the networks have been too quick to cancel sitcoms early in the season because audiences have a chance to get to know the characters. ABC has tried to stick with the sitcoms it believes in creatively, and that has reaped rewards with 18-49 ratings for the regular season. And nearly 20 percent of the adults 18-49 that have watched those two sitcoms in repeats this summer are new to the shows, which could boost ratings this fall if those viewers continue to watch. In fact, all of ABC’s returning sitcoms were watched by 11 percent or more first-time viewers in repeats this summer.

Fox’s goal for the coming season in comedy, according to Preston Beckman, the network’s executive vp of strategic planning, is to bring in some new “Fox brand” comedies that are a little bit different than traditional network sitcoms—like The Ortegas and Arrested Development—as well as more mainstream sitcoms like A Minute with Stan Hooper, starring Norm McDonald. Stan Hooper will lead out of the more traditional Fox sitcom That ’70s Show, while The Ortegas will lead out of The Simpsons and Arrested Development out of Malcolm.

To transition into its new night of comedies, UPN is moving the successful One on One, starring Flex Alexander, from Monday at 8:30 p.m. to Tuesday at 8 p.m. to lead off the night. The new Will and Jada Pinkett Smith–created sitcom, All of Us, Rock Me Baby, and The Mullets will follow. Kim Fleury, UPN’s senior vp of comedy development, is hoping that the new sitcoms will broaden the network’s audience appeal while maintaining its core viewers.

The WB, for the second year in a row, is trying to program Thursday night with comedies. Much like the attitude taken by ABC, the WB has shown faith in Jamie Kennedy Experiment, which struggled on Thursdays. Much like the attitude taken by ABC, the WB has shown faith in Jamie Kennedy Experiment, which struggled on Thursdays. Much like the attitude taken by ABC, the WB has shown faith in Jamie Kennedy Experiment, which struggled on Thursdays.
contrary to what banks are saying, the interest rate on homes is higher than ever.
LOOKIN' GOOD FX's Nip/Tuck, which launched in July, will offer new episodes through the fall.

CABLE

Down Time

While the broadcast nets dash from the starting gate, cable's strategy for fall is to take it slow

BY MARC BERMAN

Consiering that the broadcast networks will be rolling out most of their new and returning programs the week of Sept. 22, you might think cable would be aggressively planning a counterattack.

But while cable will offer sporadic series launches this fall, unlike the nets, fourth quarter is generally a time for cable to step back, wait in the wings and selectively choose the best time to debut new series. Instead of jockeying for position at the network starting gate, they will save premieres and launches for the less competitive midseason and into spring and summer. Think Monk, The Shield, The Osbournes, Queer Eye For the Straight Guy and Nip/Tuck, all of which premiered off-season. All hits, these shows may not have had the same impact had they debuted opposite heavy network artillery.

"We recognize our position in the pecking order," says Peter Liguori, president and CEO at FX Networks, home of The Shield and Nip/Tuck. "Unless you're HBO, which successfully aired a new season of The Sopranos in fourth quarter and will be introducing two new dramas in September (K Street and Carnivale), the goal of most cable networks—at least for now—is to air new programming outside of fourth quarter and sweeps periods. Ratings-wise it presents the best payoff."

"Basically we zig when the networks zag," notes Tim Brooks, executive vp of research at Lifetime Television, which launched a second night of original scripted programming with dramas Wild Card and 1-800-Missing on Saturday this summer. "And by scheduling a good portion of our programming—perhaps the "A" list product—until later in the season, the success rate for a new series on cable also tends to be greater.

"Like many of our competitors, we've made a name for ourselves by finding our programming niche," says Tim Brooks, executive vp of research at Lifetime Television, which launched a second night of original scripted programming with dramas Wild Card and 1-800-Missing on Saturday this summer. "And by scheduling a good portion of our programming at more opportune times, we're giving talent and producers a better opportunity to succeed."

For us, introducing a number of new shows this summer was met with great success," notes Linda Mancuso, svp/head of programming at ABC Family. "If we choose our battles wisely, we can succeed at any time of the year.

Says FX's Liguori: "Because a basic cable network does not have the challenge of filling time periods seven nights a week (acquired series and movies continue to populate the networks), we also don't have the need for as many original series. And it gives us a bigger window to work with for the shows we do have."

With less rules, fewer series and more freedom in scheduling, cable rating results overall have been rewarding.

"The influence of cable has created a new programming model," says John Rash, svp/director of broadcast negotiations at Campbell Mithun. "Scattered debuts, multiple weekly telecasts and envelope-pushing concepts are synonymous with cable. There are really no rules."
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EYE-CATCHING Queer Eye for the Straight Guy has been a surprise hit for Bravo since its summertime premiere.

Word of Honor (December), Bad Apple and remakes of The Goodbye Girl and Stephen King's Salem's Lot, the latter a miniseries, all in early 2004.

TNT has also made a commitment with director Steven Spielberg for an epic 12-hour miniseries about the opening of the American West in 2005.

“We distinguish ourselves from our competitors with a well-defined schedule of new and familiar options,” says Ken Schwab, svp, TNT/TBS Superstation programming. “While I can’t say fourth quarter is our most aggressive time of the year, I can say our goal is to offer balance in the schedule with consistent, repeatable performers like Law & Order and Charmed while counter-punching when opportunities arise.”

Sister station TBS, which counter to the overall growth exhibited on cable is off 14 percent year-to-year this summer, will continue to focus on off-network comedy with the addition of The Steve Harvey Show in September, Everybody Loves Raymond next summer and Seinfeld through 2011. Hoping to capitalize on the home-improvement craze, look for Trading Spaces-like series House Rules next season, more potential new episodes of Ripley’s Believe it or Not, original made-for movies like National Lampoon’s Thanksgiving Family Reunion and the broadcast premieres of 19 theatrical titles.

USA Network, which also suffered year-to-year erosion, will introduce a new reality show, House Wars, on Monday, Sept. 29; at least four original made-for movies (the first is D.C. Sniper: 23 Days of Fear on Oct. 17); new episodes of Peacemakers this fall; Monk and The Dead Zone later in the season; new scripted drama Touching Evil in March; and miniseries Spartacus in April. Hoping to duplicate the success TNT is having with repeats of Law & Order, repeats of spinoff SVU will begin on Sept. 20.

“Our plan is to have four original scripted series on the air by this spring,” says Gains, who remains mum about the future of the recently launched Peacemakers. “From there we will have a solid foundation to build from.”

One of the bigger guns at sister network Sci Fi, which is coming off a season of growth thanks to miniseries Steven Spielberg Presents Taken, is a new version of Battlestar Galactica in December.

In development at the suddenly red-hot Bravo, which increased viewership by a considerable 56 percent this summer in prime time, is underEXPOSED, an up and coming filmmaker project; But I Played One on TV (which takes actors and puts them in jobs they played on television); Rewind, a biography in reverse order; and Ready, Set Van Gogh, an extreme art competition. Queer Eye for the Straight Guy, which is generating more buzz than any other original cable or broadcast series, will also stay in production.

A&E, which does not shy away from premiering new programming at any time of the year, will follow-up September debuting series Meet the Royals with another documentary series, The Letters, in October. We'll see new episodes of Cold Case Files and American Justice in the third and fourth quarter, a second season of MI-5, two new films in the Horatio Hornblower series, an ongoing rotation of original specials, and a new ad campaign with photographer Annie Liebovitz for Biography.

“Our mandate is introducing new series at all times of the year,” says Abbe Raven, executive vp and general manager of A&E Network. “We are in business every day, and that’s what our advertisers want and expect.”

TLC, which has clearly made its mark with unscripted reality, will forge ahead with its two aforementioned new series and new episodes of Trading Spaces, Trading Spaces Family, For Better Or Worse, Faking It, What Not to Wear and Pros & Cons: The Good, the Bad and the Ugly.

“We program when we have the kind of shows available we think our viewers will enjoy,” notes Joan Harrison, vp of programming and development at TLC. “Unlike some of our competitors, no one time of the year is more important than another.”

On that note and opposite a heavy dose of new network programming, cable is setting the stage for its own time-sensitive counterattacks.

“Although I would like to think that my network [FX], or any cable network, is an immediate pick for the average TV viewer, we have more work to do—and plenty of it—before we're in the same league as any of the broadcast networks,” says Liguori. “But with a commitment for more original series and alternative programming options, if we play our cards right we will continue to make inroads.”
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Quicktakes

THE ENGINES ROARED, the crowd cheered, and there at the front of the parade was a leather-clad Sara Levinson astride her Harley Road King Classic. As a Harley-Davidson board member for the past several years, Levinson, president of the women’s publishing group at Rodale, had the honor of riding the 9-mile parade route through downtown Milwaukee with some 10,000 Harley enthusiasts in the recent celebration of the iconic motorcycle company’s 100th anniversary. Levinson shared the awesome experience with her family, and the only problem was that her stepson, an avid biker, lost his “cool”. When your stepmother represents Prevention magazine, you have to wear a helmet...

Kaseem, daughter of radio countdown king Casey Kasem, has signed with All Comedy Radio Network as its first “anchor comedy jock.” In addition to her on-air duties on weekends, Kasem will help the new Los Angeles–based network develop its 24/7 programming. Kasem’s on-air credits include gigs on MTV-Asia and co-hosting MTV’s “Seeveces Acts of Video”...Media and advertising executives captured six spots in Details magazine’s second annual list of the “50 Most Influential Men Under 38,” highlighting the movers and shakers in every industry from politics and computer technology to entertainment and sports. They are: Lachlan Murdoch, 32, deputy COO, News Corp.; John Meacham, 34, managing editor, Newsweek; Peter Rice, 37, president, Fox Searchlight; Jordan Levin, 36, president, WB Entertainment; Scott Stuber, 34, copresident of production, Universal Pictures; and the entire team of associate creative directors at Crispin Porter + Bogusky, honored last spring as Mediaweek Plan of the Year winners. (Mr. J. Lo himself came in at No. 1). If you feel you were overlooked, you’ll have to take it up with Details editor in chief Dan Peres, whose clout criteria called for list-makers to be “inarguably potent, paranormally bright, artistically influential, or just eerily good at what they do.”...In his new role at MSNBC.com, Todd Herman will be preaching the virtues of streaming video news, and if you don’t believe us, just look at his business card. It reads: “Streaming Evangelist.” Herman figures the title will be a good ice-breaker in meetings as he pursues an advertising-based model of free streaming video news. With his credentials—former CEO of the Dial (now Loudeye Radio), an Internet radio pioneer—and his gift of gab (he hosted his own national talk radio show in the mid-’90s), he might just have a prayer...Implications about national security aside, you gotta give FHM the extra point for pulling off a stunt of stunning—and shapely—proportions at the recent NFL season-kickoff event in Washington. In a supersized preview of its October issue, the Emap-owned laddie mag projected stories-high images of cover girl Lisa Guerrero, the new sideline reporter on ABC’s Monday Night Football team, onto the side of the National Archives building and in another location near the Capitol, to the surprise of some 120,000 football fans assembled on the National Mall. New York–based Cunning Stunts provided the low-tech stealth-projection services, from the back of a van.
U.S. Open Ratings Lowest Ever for CBS
Rain delays and less-than-ideal matchups hampered ratings for this year's coverage of the U.S. Open Tennis Championships on CBS. The cumulative household rating for the two-weekend coverage was a 1.9, down 24 percent from last year, when American sisters Serena and Venus Williams competed. The men's final, featuring American Andy Roddick defeating Juan Carlos Ferrero of Spain, was down 44 percent to (3.5) from a year ago, when American Pete Sampras beat fellow American Andre Agassi in the final.

Teen Vogue to Up Rate Base, Frequency
Condé Nast Publications' Teen Vogue will increase its circulation rate base to 500,000 from 450,000 with the February 2004 issue. Also next year, the title will boost its frequency from bimonthly to 10 times per year. About 500,000 copies will be placed on newsstands and sent to subscribers. In January, the Teen Vogue will make the full transition to glossy.

Zeo Radio Net Adds Country Countdown
Zeo Radio Networks, the 1-year-old Denver-based radio syndication company, is adding a new long-form Country show, The Country Top 30, to its portfolio. Scheduled to launch later this month, the three-hour weekly show will be hosted by Denver radio personality Tracy Taylor, whose local show airs 7 p.m. to midnight on Jefferson Pilot's KYGO-FM. The show will spotlight the 30 most-requested Country songs, along with artist interviews and performances.

GAC Picks Up Grand Ole Opry
Great American Country, the cable network owned by Jones Media Networks, has picked up Grand Ole Opry Live, a one-hour TV version of the weekly radio show. The show previously aired on Viacom's Country Music Television, but Gaylord and Viacom were unable to negotiate a renewal. It's a great catch for GAC, which has 25 million cable subscribers compared to CMT's 70 million. Included in the deal are promotions on some of Jones' syndicated radio shows.

Starcom Signs for Arbitron Nat'l Database
Starcom, a full-service media agency within the Starcom MediaVest Group, has signed for Arbitron's new national ratings database service, which allows radio ratings to be aggregated across markets. The new service lets Starcom create custom ratings geographies for evaluating radio audiences based on the specific trading areas of its clients. Arbitron offers the service through its Media Professional Plus software.

MLB to Use Multimarket Database
Major League Baseball Properties has signed for Scarborough Sports Marketing's multimarket database, a service that aggregates 75 local market studies. MLB plans to use the service to better understand its fan base and improve its sales and marketing efforts. SSM is a division of Scarborough Research, a joint venture between Arbitron and Mediaweek parent company VNU.
A tiny intestinal rumble told Kip that his lactose intolerance was kicking in, as was his intolerance for his date's endless chatter about the perils of digital piracy.

Digital content distribution. Is it a new road to revenue? Or to perdition? This much is certain: Technology is changing the game for the entertainment industry. To pace the change, sidestep the perils, and find the straightest path to profits, industry leaders require fuel for thought. Forward-looking analysis, informed perspectives, thought-provoking discourse. The one place they find it: The Hollywood Reporter.
Mother's Helper

*Parenting* is mixing in more mom-focused edit and next year will add an 11th issue to its publishing schedule

LIKE COKE AND PEPSI, COMPETING MAGAZINES ARE OFTEN STRIKINGLY FAMILIAR but retain enough distinctions to appeal to readers' different tastes. In the heated category of parenting magazines, however, some media buyers have argued that the editorial approaches of the 77-year-old *Parents*, published by G+J USA Publishing, and *Time Inc.'s* 16-year-old *Parenting* are a little too close for comfort. Perhaps *Parenting* thought so, too. In May, the title repositioned, from being mostly child-centric to focusing more heavily on the needs of mothers. Along with new sections such as All Yours—which covers topics from beauty and fitness to relationships—the magazine and its logo were completely redesigned.

Continuing on this new course, *Parenting* this week will formally introduce its “Mom-Tested” seal of approval in the October edition. In every issue, *Parenting* will call upon a pool of readers willing to road-test new products made for moms, babies and kids, including toys, cribs, cell phones, beauty products and financial services. The October issue features mothers offering on the best ways to unclutter closets.

"Readers turn to *Parenting* knowing that we have already turned to the experts. Doesn't it make sense for moms?" says Janet Chan, *Parenting* vp/editor in chief. "When it comes to choosing things for your family, the opinions you trust are those of other moms." Our product roundups are reality tested and approved by moms."

While giving a nod to *Parenting*'s efforts at differentiation, Sally Lee, editor in chief of *Parents*, says that using mothers as product-testers can cause some headaches.

In July 1999, *Parents* introduced a column called Reader Tested in conjunction with *Consumer Reports*. But *Parents* often received widely mixed reviews from its panel of moms, and the long-term safety of the products could not be guaranteed to readers simply because they were featured in Reader Tested.

In July 1999, *Parents* introduced a column called Reader Tested in conjunction with *Consumer Reports*. But *Parents* often received widely mixed reviews from its panel of moms, and the long-term safety of the products could not be guaranteed to readers simply because they were featured in Reader Tested. *Parents* ulti-
ultimately decided to rely solely on Consumer Reports for its product evaluations. “One mom could say, ‘I love this product,’ but three months later she’s not around to say it fell apart,” says Lee. “We felt it wasn’t rigorous enough.” Last year, Parents instead introduced a section called Shop With Parents, which offers readers an array of choices and prices without reviews. Even so, Lee acknowledges the magazine continues to solicit opinions from readers on various products.

“The seal is not a product warranty,” counters Parenting’s Chan. “It’s not like testing sleds to see if they turn over on hills, and it’s not an advertiser warranty like Good Housekeeping’s seal of approval. We call on the pros for that, and it will be clear to our readers.”

Beginning in November, when Parenting publishes its Toys of the Year section, manufacturers that earn a nod from the reader panel will receive Mom-Tested seals to put on their products.

The seal “is a unique idea that will help mothers feel better,” says Robin Steinberg, Carat USA vp/print director. “The two books were so similar. It’s nice to see this point of differentiation.”

Parents, published monthly, leads the 2002-03 introductory phase, with juicy newsstands. Time Out New Yorks, The New Yorker, and Sports Illustrated are also in the mix.

Cargo, Vitals set for spring

The shopping bug is biting again. Following the highly successful debut three years ago of the 850,000-circulation Lucky, Condé Nast’s magazine for shopaholic women, the publisher last week announced plans for a spring launch of a male counterpart, called Cargo. The premiere March/April issue will hit newsstands in March and will carry a 300,000 circulation rate base and a $3.50 cover price; five more issues are planned for 2004.

Cargo will have some company on the newsstands. CN corporate sibling Fairchild Publications has given Details the go ahead to spin off its Vitals shopping insert, which ran in the September issue. Vitals in March will begin publishing quarterly, with a 100,000 circulation rate base and a $3.95 cover price. The open rate for a full-page color in Vitals will be $25,000 (Details’ rate is $38,000). The ad rate has not been set for Cargo.

Both Cargo and Vitals will target young male readers, although Fairchild’s offering aspires to reach a more upscale audience.

The simultaneous launch of two young men’s shopping titles by Conde Nast and Fairchild, which are both owned by Advance Publications, promises to add more heat to the two units’ spirited intramural rivalry. The redesign this month of GQ, CN’s men’s monthly, features a decidedly more youthful approach—a niche already carved out by Fairchild’s Details.

Media buyers expect Cargo and Vitals will have to battle for readers and advertisers. “Almost all editorial sections in general-interest magazines have [shopping] sections. There’s a lot out there already,” says Jim Poh, director of creative content distribution for Crispin Porter + Bogusky. “I’m not sure there’s as big a market among men as there is among women.”

“I’m not concerned about the competition,” Details publisher Bill Wackermann says of Cargo. “Certainly there’s room in the market for both. I’m sure that Cargo and Vitals can equally carve out different niches.”

The titles’ editorial content will in fact be somewhat different. While Vitals will be heavily fashion-focused, with some coverage of home and tech, Cargo’s approach will be broader and feature pieces on cars, musical instruments, video cameras and gifts for women, in addition to fashion, beauty and home.

“This magazine is to help guys and give them a wide enough range of options,” says Ariel Foxman, Cargo editor in chief. “We’ll give them some service and some direction.”

To that end, Cargo will also differ from big sister Lucky by providing actual stories, rather than just extended product-shot captions. —LG
The Worst TV Ever?

YOU FEARED IT. YOU PRAYED IT WOULD NEVER COME. YOU DID EVERYTHING IN YOUR power to stop it. But you failed. So it's time again for Media Person's Annual Fall TV Preview. One thing is different, though. MP has renamed the preview. To stay abreast of current journalistic trends, it's now called

The Hot 100. (True, there are only 13 shows here, but The Hot 13 sounds lame.) Still, the crucial element remains: MP has seen none of these shows yet, as always, his analyses are right on the money. Why, it's almost supernatural!

Whoopi (Tuesday, NBC): Whoopi Goldberg (real name: Yoo-hoo Garfinkle) plays the owner of a Manhattan hotel who sits around tossing topical wisecracks at employees and guests but somehow never actually says anything funny. Finally, the detectives of CSI are called in to figure out how she ever became a star.

Coupling (Thursday, NBC): Spinoff of a British sitcom in which three couples have lots of sex while making lots of jokes. Add violence and it'll have pretty much everything.

The Simple Life (Tuesday, Fox): Two city gals, Nicole Richie (daughter of Lionel) and Paris Hilton (daughter of Satan) move to a farm and learn some painful truths about life, such as that 1. farms are usually found outside urban areas, 2. barns are good places for sex if you can get used to the smell and 3. both of them are hopeless idiots.

Tizdam (Sunday, WB): The opposite of the previous show, this one poses the question: Can a rural guy who speaks in ape-like grunts and is used to swinging in the big city? And if he does adjust to civilization, will he lose the simple, primal joie de vivre that once allowed him to masturbate without self-consciousness?

Fired from The Sopranos for fail-

Las Vegas (Monday, NBC): James Caan is a former FBI agent who now works security for a Vegas casino and discovers that all the while he believed things were on the level, gambling has been going on in the place. Shocked and disgusted, he begins killing the debauched bettors who are giving Vegas a bad name and destroying the nation's moral fiber. Highly recommended by Attorney General Ashcroft.

Miss Match (Friday, NBC): Alicia Silverstone gives TV a try in one of those bright high-concept shows we all enjoy so much. A divorce lawyer who separates couples by day, matches up lonely singles by night. Often they are the same people, saving NBC much money on actor salaries.

Joan of Arcadia (Friday, CBS): Media Person doesn't know how often he's said it: What TV really needs is a good, reverent religious sitcom. Here, a cute high-school student finds she has the ability to communicate with God and uses her miraculous powers to help people in need. In her spare time, she dons armor and leads France to victory over an army of marauding English knights.

Rock Me Baby (Tuesday, UPN): After he marries and has a baby, a popular radio shock jock worries that he may not seem as wild and crazy to his devoted audience of adolescent male imbeciles. So he hides his family in a crawl space under the house, where they become fervent and go out at night to commit ghastly...oops, sorry, Media Person is out of space.
They're young, they're affluent and they're watching our Wednesday night line-up of original reality shows—including our highest-rated series, Single in the City. If you're looking to reach these smart 18-34 women, find them on WE.*

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MIX IT UP  8PM
DIVA DETECTIVES  8:30PM
SINGLE IN THE CITY  9PM

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With a 19% growth rate over last year, Toon Disney is opening new doors every day. And you can count on us to keep bringing you the best variety of Disney animation, toon movies and adventure. So give us a call. We’ll open doors for you too.